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knocks that doubled up the dilettanti, as Mr. Dombey was thought liable to be doubled up by a well-directed blow in the "weskit." Hunt's nearest and best friends in the art fraternity—and there are still two or three worthy of him among our loyal, honest workers—share the same feelings with regard to the pedantic pedagogy which is forever talking and planning courses of lectures, and doing everything else but turning out artwork and encouraging the art-workers.

The St. Botolph Club has made no move as yet for a general exhibition of paintings such as would draw upon the studios of your city. A series of special exhibitions in its gallery is, however, talked of, on the plan of combining the works of two or three of its own artists at a time. An exhibition of pictures, say by Foxcroft Cole and George Fuller, or Cole with "Tom" Robinson, could easily be made up from the private collections of this city, which would show that a Boston school of distinct and noble character exists. Cole and Robinson illustrate a phase of landscape art of which you have no exemplars in New York of any prominence—the simple, straightforward, sincerely devout school, full of unaffected sentiment, yet eschewing any fuss about it, any emphasis upon the poetic significance of things which they really very deeply feel, but in a manly way refuse to make parade of. It is an American, a Yankee, phase of the modern French landscape school, lacking the French finish, but not the true spirit behind it. Cole is besides a water-colorist of rare strength, and etches with fine feeling and happy success. He could make an exhibition by himself that would be remarkable.

The Museum of Fine Arts catalogue is still delayed. But we can be patient, seeing that the cause is the belated arrival of the purchases from the San Donati Museum. When these treasures are opened and hung, which will not be before next week, we shall have something to talk about in the way of art news that will be worth your while. Ten pictures by the best old Dutch masters constitute this precious collection. The museum authorities have lately purchased—in accordance with their policy of buying in the annual exhibition, instead of giving medals or prizes—the pretty, sweet, and almost classical, though realistic, portrait-bust of Miss Maud Morgan by Warner of your city, and also the bas-relief portrait of Bastien Le Page by St. Gaudens.

GRETA.

COLOR IN NATURE.

In a recent lecture on "The Study of the Beautiful," in the London Institution, Mr. George A. Storey said: "Color seems to me to reflect our emotions almost more than anything else. A bright sunny day rejoices us with its sparkle, its mirth color; is all astir with strong lights and strong shades: all seems merry, and the air is full of music, what with the birds singing and the children laughing among the flowers. Then there is the golden-gray day. The sun is slightly veiled, and the tones of nature are rich, and deep, and mellow, like the tones of a church-organ. This gives us a deeper and a calmer sense of joy. Then there is the drizzly, foggy, dreary, dark day, when there is no color anywhere; when the air is charged with the smoke and dirt of chimneys, and that is dreadful. But there is also in evening another scale of color, a gradual change from the rich gold and crimson of sunset, to the cool and silvery tones of departing day, when the trees grow dark against the sky, and a refinement of strange mystery envelops all around; every color seems to assimilate itself more and more to the other, and the bright flowers are no longer seen. And then comes night, the reign of paleness and darkness, a symphony in faint gold, faint blue, purple, and warm black, with gleams of sombre green, and bright touches of silver—these are the restful, the sad colors."

REFERENCE was made recently in these columns to the fortunate investments by Mr. Gillott (of steel pen fame), in modern paintings. Among them was "The Slave Market, Cairo," by William Müller, for which he paid the artist £100. It was sold several times, on each occasion at a greater advance in price than before, until 1876, when Mr. Albert Levy's collection went to the hammer and a Mr. Agnew bought it for £2898. Mr. Agnew soon afterward sold it, at an advance, but lately he has bought it back at the price of £2058.

The Print Collector.

A GERMAN ART MAGAZINE.

THE brilliancy and dash of the French genius in illustrated art journalism and the academical accuracy and finish of the German are well contrasted in the pages respectively of "L'Art" and "Die Graphischen Künste." Our readers are familiar with the French art journal, by name at least. Our German contemporary, however, exquisite as it is in printing, paper, and engravings, we believe is known to comparatively but few persons in this country. It is published only four times a year, and it is costly, for extraordinary pains are taken in its typographical execution. Unlike any other art journal, it prints, besides the usual etching "hors-texte," many others with the letter-press, together with skilful printing from the steeld copper-plates, before the paper is put through the press to receive the type impression. Some of these little etchings are charming vignettes of rare delicacy. Photographures, lithographs, woodcuts, aquatints, and photo-engravings are all employed in the illustrations, giving to its pages a degree of variety and technical interest to be found in no other magazine.

"Die Graphischen Künste" is now in its third year. In the first part of the present volume we find an appreciative notice of that very original painter, Anselm Feuerbach, illustrated with a carefully engraved portrait of the artist—which makes him look nearer thirty than fifty-two—and beautifully executed autographic etchings of his works, "Idyll aus Tivoli," "Badende Kinder," and "Madonna inmitten findgender Engel," all printed with the text, while in addition there is a full-page etching after his "Hafis am Brunnen," by W. Kranskopf. The strong etchings of the number, however, are a study of a monk, by W. Hecht, from the painting of F. Lenbach, and a brilliant print by Unger of Jan Steen's "Das Bohnenfest." Both are printed with a degree of skill seldom equalled in the work of any French or English magazine, and not approached in this country. An elaborately stippled etching of "Das Gefühl," one of Hans Makart's series of panels representing the Five Senses, is printed with the text. Several heliogravure reproductions of Kriehuber's lithographic work—effective in their way—complete the important illustrations of the number.

Looking through the back numbers of the magazine as they lie before us, we find some excellent engravings which doubtless would be prized by many collectors, and most of them are the more valuable because they illustrate the works of artists of the various German schools seldom represented in other art publications. Thus we find graceful etchings of the works of the genial Von Schwind, artist of fairy and goblin folk-lore, and several of the fantastic Boecklin, including his weird "Sea Idyl," strongly but unevenly executed by W. Hecht. Among the illustrations of the old masters up to the present time, Rembrandt, Rubens, Correggio, and Van Ostade have been given more or less prominence.

But, after all, the chief distinction of "Die Graphischen Künste" lies in its "get up," which, as we have already intimated, is really above criticism. The magazine, in fact, is almost as superior mechanically to its famous French contemporary as the latter is superior to it in the artistic value of its general illustrations. The letter-press, too, is always scholarly and sincerely critical, which perhaps is not to be said of the other without reservation.

The New York agent of "Die Graphischen Künste" is Mr. Wm. Lindemann, 101 St. Mark's Place.

WE have received from Mr. S. P. Avery a catalogue "de luxe," with sixteen etchings, of the "Collection d'un amateur" (Mr. Edwards, of the Rue St. Georges, Paris), which was to have been sold at the Hotel Drouot on February 24th. Among the fifty-seven paintings on the list are "Les Convulsionnaires de Tanger," by Delacroix, for which Goupil of Paris is said to have offered the owner 80,000 francs last winter; Delacroix's "La Barque de Don Juan;" Rousseau's great work, "Forêt d'Hiyer," which is sure to bring a large price; his "L'Automne," and "Le Vieux Dormoir du Bas-Breau;" Jules Dupré's fine work, "Grand Pacage du Limousin," bought at the Faure sale of 1873. These paintings and several others are

illustrated in the catalogue by etchings, some of which are excellent. Delaroche's "Christ in the Garden of Olive Trees" and Millet's "Les Gardeuses d'Oies" are also among the pictures in the sale.

RECENT SALES OF PRINTS.

THE following are the prices obtained for some engravings and etchings sold in London in December last by Christie, Manson & Woods:

"Effie Deans," after Millais, by Barlow, artist's proof, £7 7s. (Agnew); "The Temeraire," after Turner, by J. T. Willmore, proof before letters, £4 (Colnaghi); "The Derby Day," after W. P. Frith, by Holl, artist's proof, £9 9s.

After Sir E. Landseer.—"Laying Down the Law," by T. Landseer, artist's proof, £6 (Agnew); "The Otter Hunt," by C. G. Lewis, engraver's proof, £12 12s. (Vokins); "The Twins," by T. Landseer, engraver's proof, £7 7s. (White); "Free Kirk," by T. Landseer, artist's proof, £4 14s. 6d. (White); "The Shoeing," by T. Landseer, artist's proof, £5 (Hall); "The Monarch of the Glen," by T. Landseer, proof before letters, £10 5s. (Graves); "Braemar," by the same, artist's proof, £11 os. 6d. (Agnew).

Etchings by Charles Méryon.—"La Galerie de Notre Dame," first state, on green paper, £8 15s. (Colnaghi); "Le Petit Pont," first state, before monogram, £8 (Thompson); "St. Etienne du Mont," first state, on green paper, £7 (Colnaghi); "La Pompe Notre Dame," first state, on green paper, £5 (Colnaghi); "Le Pont au Change," first state, £5 15s. (Hall).

Etchings by Rembrandt.—At a sale in December last in London, by Messrs. Sotheby, Wilkinson & Hodge, the following prices were obtained: Portrait of Rembrandt, in cap and feather, No. 233 Charles Blaine catalogue, £9 10s.; oval portrait of the same, £19; "The Descent from the Cross," £45; "St. Jerome," £60; the same, £66; "Peasant Carrying Milk-pails," second state, £23; the same, £44 10s.; "Cottage with White Pales," second state, £28 10s.; "The Goldweighers' Field," £23; "Doctor Faustus," second state, £24; "Clement de Tonghe," first state, £23; the same, £15; the same, third state, £13; "John Lutma," third state, £34; "Ephraim Bonus," second state, £41; Portrait of Coppenal, £20 10s.; "The Burgomaster Six," third state, £30.

From another sale by the same firm the following quotations are of interest:

Claude.—"Le Troupeau en Marche par un Temps orageux" (first state), £7 7s. (Sabin); "The Rape of Europa" (an extremely rare state), £8 8s. (Sabin); "The Shepherd and Shepherdess Conversing" (first state, very rare, with the tall, graceful tree in the centre), £8 8s.

Albert Dürer.—"L'Oisiveté" (on paper with the bull's head), £18 (Ellis); "The Virgin with the Monkey" (a good impression), £56 (Fawcett).

Seymour Haden.—"Breaking up of the Agamemnon" (a rich impression), £7 10s. (Sabin); "Out of Study Window, with the Shower on the Left" (a rare trial proof), £5 5s. (Samuel).

Jean Francois Millet.—"La Femme faisant manger son Enfant" (with autograph signature), £14 (Fawcett); "La Fileuse," £12 (Fawcett).

Paul Potter.—"Le Vocher" (very rare state), £31 10s. (Ellis).

J. A. McNeil Whistler.—"The Houses of Parliament" (early impression), £5 7s. 6d. (Fawcett); "Lime Burners" (good early impression), £6 (Noseda); Portrait of Artist in large felt hat (extremely scarce), £17 (Noseda).

AN exhibition of Thomas Bewick's original drawings has been held in London, the Misses Bewick having lent for the purpose the whole of their father's works in their possession. From among these a selection was made, principally from the "British Birds." Bewick's well-known woodcuts were arranged by the side of his original drawings. To add to the interest of the exhibition, a printer of engravings was in attendance one half of the week printing etchings; on other days a woodcut printer printed from original Bewick blocks.

ALL the plates by the late Jules Jacquemart in all stages have become the property of the Cabinet of Engravings of the National Museum in Paris. There are altogether about 1500 pieces, filling 15 portfolios. The heirs-at-law might have realized a large amount of money for the collection by selling it to amateurs, but they preferred to accept a comparatively small sum offered by the Government, as they desired that it should become the property of the nation.

RAJON is to make an etching of the portrait of Cardinal Newman, by Mr. Oules, shown at the last Royal Academy Exhibition.

M. TIBURCE DE MARE is engaged in re-engraving, in smaller form than the original, some of the best specimens of the art of Fragonard.

MR. J. W. BOUTON has presented to the Metropolitan Museum of Art a copy of "Rembrandt's Complete Works," a splendid folio with 336 plates.